Title: Postmodern and Postcolonial Perspectives in the Films of Rituparno Ghosh

Name of Scholar: Koushik Mondal

Supervisor: Professor Somdatta Mandal

Registration No: VB-1726 of 2014-15

Date of registration: 08.09.2014

Synopsis

Unlike the prevalent views of the past ages, films are no longer considered merely means of entertainment. In the postmodern era with the disappearance of the distinction between high and low culture, elite and popular culture, film is no more an art form which should maintain a long distance from the table of scholarly discussion. With the post-structuralist move from 'work' to 'text', film is as important a cultural text of our generation as any other art form like literature, painting etc. We can't also ignore the interdisciplinary nature of art. Besides, as Corinn Columpar suggests, "Cinema's birth at the end of the nineteenth century additionally bound its history up with that of other fields of knowledge (for example, anthropology and psychoanalysis), political institutions (for example, colonialism), and social discourses (for example, biological racism and the cult of domesticity) . . .".

Throughout the cultural history of the world beginning from its birth at the end of the nineteenth century, films, in most of the cases, have been used as a tool, as an ideological state apparatus by the authority to secure the internal consent of the masses. Its potentiality to challenge the power-structure has always been neglected by the mainstream cinema. But, along with the mainstream cinema in the centre, there has always been a flow of contrapuntal parallel cinema on the margin, somewhat neglected and not given due importance. Some revolutionary directors have used this potential medium as a site to decolonise the screen, as means of social change. Cinema, being a collective world, a 'public sphere',can offer a dialogic worldview, polyphonic in nature, instead of presentinga monologic authorial 'chronotope'.

Hence, Rituparno Ghosh, one of Bengal's most successful filmmakers, whose films bear a close connection with the scholarly world of literature and art, and who in an iconoclastic move desires to decolonize the screen, has been chosen for this research project. The study will try to posit Ghosh's films from the vantage point of postmodernism and postcolonialism. It will be observed how Ghosh questions India's modernity, its colonial legacy and hegemonic nature.Rewriting the Western version of modernity and also resisting the prevalence of cultural colonialism in the decolonised state, Ghosh provides a more egalitarian view of a postmodern society. He tries to recover those voices of gendered and sexual subalterns which have either been silenced or marginalised in the vast enterprise of nation-building. Rejecting a parochial nationalism of authentic Indianness, he provides a post-national worldview.

In the introduction, the rationale and the objective of the study will be presented in detail. Next the discussion will move towards the presentation of theoretical frameworks upon which the research will be built. It will be shown why and how postmodern and postcolonial philosophy are relevant to the study of Ghosh's films. In the introductory chapter an attempt will also be made to locate Ghosh in the genre of Bengali film industry and how his philosophy and

aesthetics differ from his predecessors and brings a change in the industry, the legacy of Ghosh is being carried forward by the present-day film-makers. After that a literature review will be presented to map the attempt which has been made by different scholars to study Ghosh's film-texts from different scholarly angles. Finally, the chapter division will be given to show how the study desires to move towards the conclusion with the aim of substantiating the hypothesis or the objective.

The first chapter will cast a sarcastic glance at the grand narratives of society, which were given birth by European Enlightenment and modernity and were transported to the colonies like India. Indian modernity which was colonially mediated, was of course elitist and patriarchal. Ghosh questions this bourgeoisie modernity which suppressed the causes of the gendered and sexual subalterns, like many other minority groups. Following the postmodernist philosophers like Lyotard and Foucault, Ghosh's film texts are marked by a critical incredulity towards the erstwhile grand narratives of home, family, womanhood, marriage, identity, selfhood, gender, sexuality etc.. In a Foucauldian move, he shows how discourses of modernity are artificially created to serve the purpose of the powerful patriarchy.

The next chapter will deal with the cultural colonialism which has survived the demise of the Empire and Ghosh's resistance to that. The Indian leaders and reformers were so much interpellated by the discourses of the colonisers that they tried to build a modern India from the perspective of the West. Ghosh throws back a return gaze towards those colonial ideologies which the patriarchy has retained even after the reformation and decolonisation, to have its sway in the newly formed state in a neo-colonial guise. Ghosh also shows, how India's postcolonial politics is mired by the discourses of colonialism. In this respect, Ghosh critiques hypermasculinity which the Indian nationalist leaders had glorified in their anti-colonial struggle to build an authentic India with martial power and which is still celebrated in opposition with feminine vulnerability. Ghosh sarcastically negates all those colonial discourses and asks for a reformulation of India's postcolonial politics.

The third chapter will analyse how Ghosh's attempt to queer the screen. Critiquing the colonial ideologies regarding gender and sexuality, he provides a queer interpretation of human subjectivity. The idea of a stable gender or sexual identity is a construction of Western modernity and this myth is further validated by the hegemony of heterosexuality which is viewed compulsory in binary opposition with homosexuality. This idea of gender and sexuality along with the Victorian moral prudence was transported to India by the colonisers and legalised through IPC. Questioning this hegemonic construction, Ghosh celebrates gender ambivalence and sexual plurality. In this context it would also be shown how Ghosh in person, besides through his films, became a queer icon to flout the colonial modern interpretation of identity.

The next chapter would deal with Ghosh's post-national worldview. It will be shown how Ghosh critiques the very notion of nationalism which is a Western construct. While nation is thought to be an "imagined community", it significantly ignores the presence of the gendered and sexual subalterns in the state. Critiquing its masculine hegemony, Ghosh views nationalism from a broader perspective, beyond any discrimination of gender and sex. Instead of a gendered nation, demarcated by the dialectics of the home and the world, Ghosh conceives of a global village. His postcolonial politics, while questions the colonial hegemony of the West in the independent state, at the same time, discards the third world cultural nationalism of authentic

Indianness. Beyond the parochial nationalism, his films expose a cultural ambiguity which according to Ashish Nandy is India's postcolonial worldview.

The fifth chapter will discuss the metafictional nature of Ghosh's film-texts and the narrative games played by him to expose the fictionality of any kind of narrative, especially the grand-narratives. Many of his films like *Khela, Abohoman, Bariwali, Aarekti Premer Galpo* etc. take film-making as a subject and dramatize it, thus exposing the artificiality of its construction. Ghosh's historiographic metafictions like *Chitrangada, Abohoman, Aarekti Premer Galpo* etc. re-examine an existent text, turning it inside out, detecting gaps, erasures, ideologies, incessantly teasing readers out of the complacent reading. Ghosh's historiographic metafictional films assume the interrogative rhetoric of the postmodern and the politicised stance of the postcolonial in their attempt to rewrite the native history of colonial interpretation. They expose the constructed nature of native subjectivity, mediated by colonial ideologies. Ghosh looks for the reconsideration of the representation of the gendered and sexual subalterns in history and culture.

Finally, in the conclusion, the entire discussion will be summarised to substantiate the title of the thesis and its hypothesis.Here, it will also be shown how far has Ghosh succeeded to decolonise the screen, how his legacy is being carried forward by the other film-makers and where does he fall short to provide a utopia for the dispossessed.

Working Bibliography

Primary sources:

Abohoman. Directed byRituparno Ghosh. Performance by Dipankar Dey, Riya sen, Ananya Chatterjee, Mamata Shankar, Jishu Sengupta, Reliance Big Pictures,2010.

Antarmahal. Directed byRituparno Ghosh. Performance by Abhishek Bachchan, Soha Ali Khan, Jackie Shroff, Roopa Ganguly, AB Corp Ltd. and Puja Films, 2005.

ArektiPremerGalpo. Directed byKaushik Ganguly and RituparnoGhosh, Performance byRituparno Ghosh, Indraneil Sengupta, Jisshu Sengupta, Raima Sen, produced byTapan Biswas, 2010.

Asookh. Directed byRituparno Ghosh. Performance byDebosree Roy, Soumitra Chatterjee, Arpita Paul, Shilajit Majumdar, produced by D. Rama Naidu, 1999.

Bariwali. Directed byRituparno Ghosh.Performance by Kiran Kher, Chiranjit Chakrabarty, Sudipta Chakrabarty, produced by Anupam Kher, 2000.

Chitrangada: The Crowning Wish. Directed byRituparno Ghosh.Performance byAnjanDutt, Deepankar Dey, Jisshu Sengupta, Raima Sen, Rituparno Ghosh, Shree Venkatesh Films Pvt Ltd, 2012.

Chokher Bali. Directed byRituparno Ghosh.Performance by Aishwarya Rai, Prosenjit Chatterjee, TotaRaychoudhury, Lily Chakrabarty, Shree Venkatesh Films, 2003.

Dahan. Dir.Rituparno Ghosh. Perf. Abhishek Bandyopadhyay, Rituparna Sengupta, Indrani Halder, Mamata Shankar. 1997. Film.

Dosor. Directed byRituparno Ghosh.Performance byProsenjit Chatterjee, Konkona Sen Sharma, Pallavi Chatterjee, Parambrata Chatterjee,Planman Motion Pictures, 2006.

Hirer Angti. Directed byRituparno Ghosh.Performance by Basant Chaudhury, Ayan Banerjee, Moonmoon Sen, Sumanta Mukherjee, Shakuntala Barua, Sunil Mukherjee, Barun Chanda, DulalLahiri,Children's Film Society India, 1992.

Jeevan Smriti. Directed byRituparno Ghosh. Performance byRituparno Ghosh, Samadarshi Dutta, Sanjoy Nag, Raima Sen. Sanjoy Nag, 2013.

Khela. Directed byRituparno Ghosh.Performance byPrasenjeet Chatterjee, Manisha Koirala, Raima Sen, Akashneel Dutta Mukherjee, Sa Re Ga Ma, 2008.

Memories in March. Directed by Sanjoy Nag, Story and screenplay, Rituparno Ghosh. Performance by Deepti Naval, Raima Sen, Rituparno Ghosh, produced by Shrikant Mohta and MahendraSoni, 2010.

Noukadubi. Directed byRituparno Ghosh.Performance byPrasenjeet Chatterjee, Jishu Sengupta, Raima Sen, Riya Sen, Mukta Searchlight Films, 2011.

Raincoat. Directed byRituparno Ghosh.Performance by Aishwarya Rai, Ajay Devgan, Shree Venkatesh Films, 2004.

Sab CharitraKalponik. Directed byRituparno Ghosh.Performance byPrasenjeet Chatterjee, Jishu Sengupta, BipashaBasu, Reliance Big Pictures, 2009.

Satyanweshi. Directed byRituparno Ghosh.Performance by Sujoy Ghosh, Anindya Chatterjee, Arpita Chatterjee, Indranil Sengupta, Sanjoy Nag, Shree Venkatesh Films, 2013.

ShubhoMuharat. Directed byRituparno Ghosh. Performance by Rakhi Guljar, Sharmila Tagore, Nandita Das, Sumanta Mukhopadhyay,Jagannath Productions, 2003.

StrirPatro. Narrated by Rituparno Ghosh, Asha Audio, 2013.

Titli. Directed byRituparno Ghosh.Performance byMithun Chakrabarty, Aparna Sen, Konkana Sen, DipankarDey, Angel Video, 2002.

Unishe April. Directed byRituparno Ghosh.Performance by Aparna Sen, Debashree Roy, Deepankar Dey, Prosenjit Chatterjee, produced byRenu Roy, 1994.

Utsab. Directed byRituparno Ghosh.Performance byRituparna Sengupta, Prosenjit Chatterjee, Mamata Shankar, Madhabi Mukherjee, produced by Sunil Sharma, 2000.

Secondary sources:

Acharjee, Madhumita, and Fakhrul Islam Choudury. "Marriage as a Sacrament and as a Contract." *International Journal of Socio–Legal Analysis and Rural Development*, vol. 2, no.2. 2016,pp. 27-32. ijsard.org/wp-content/uploads/2016/11/Madhumita-Acharjee-Fakhrul-Islam-Choudury-4ijsard-volume-2-issue-2.pdf. Accessed 2 Aug. 2017.

Babuscio, Jack. "Camp and the Gay Sensibility." *Gays and Films.*London : British Film Inst., 1977. Rpt. in *Campgrounds: Style and Homosexuality*,edited by David Bergman, U of Massachusetts P, 1993, pp. 19-38.

Bakshi, Kaustav. "Chokher Bali: Unleashing Forbidden Passions." *Silhouette: A Discourse onCinema*, vol.9, no.3, 2011,pp. 1-12.www.academia.edu/3056003/Chokher_Bali_Unleashing_Forbidden_Passions.Accessed 10 Aug. 2014.

---. "*ArektiPremerGalpo*: The Yesteryear Female Impersonator, the Post-liberalization Tranvestite and a 'Queer' Stereotype." *Gay Subcultures and Literatures: The Indian Projections*,edited bySukhbir Singh, IIAS, 2014.

Baudrilard, Jean. *Simulations*. Translated by Paul Foss, Paul Patton, and Philip Beitchman. Foreign Agents Series. Semiotext (e), 1983.

Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media.* Edited by Michael W. Jennings, Brigid Doherty and ThomasY. Levin. Translated by Edmund Jephocott, Rodney Livingstone, Howard Eiland and Others. Harvard UP. 2008.

Berger, John. *Ways of Seeing.* BBC and Penguin Books Ltd, 1972.

Berlant, Lauren, Michael Warner. "Sex in Public." *Critical Inquiry*, vol. 24, no. 2, Winter, 1998, pp. 547-566.JSTOR.links.jstor.org/sici?sici=0093-1896%28199824%2924%3A2%3C547%3ASIP%3E2.0.CO%3B2-J. Accessed 10 July 2018.

Bhabha, Homi K., editor. *Nation and Narration*. Routledge, 1990.

---. *The Location of Culture.* Routledge, 1994.

Brooker, Peter, editor. *Modernism/Postmodernism.*Routledge, 2014.

Bruhm, Steven. *Reflecting Narcissus: A Queer Aesthetic.* U of Minnesota P, 2001.

Butler, Judith. *Gender Trouble: Feminism and Subversion of Identity.* Routledge, 1990.

---. *Bodies that Matter: On the Discursive Limits of Sex.* Routledge, 1993.

---. *Imitation and Gender Insubordination.* Routledge, 1991.

Chatterjee, Partha. *Nationalist Thought and the Colonial World: A DerivitiveDiscourse?*. Zed Books, 1986.

---. *The Nation and its Fragments:Colonial and Postcolonial Histories*. Princeton UP, 1993.

Chatterji, Soma A. *Reading Rituparno.* Sparrow Publication, 2013.

Chaudhuri, Maitrayee. "Indian "Modernity" and "Tradition": A Gender Perspective." *Polish Sociological Review*, vol. 178, no.2, 2012, pp. 277-89. Web.www.jnu.ac.in/Faculty/maitrayee/Polish%20Review.pdf. Accessed 10 Jan. 2017.

Chow, Rey. *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. Columbia UP, 1995.

Columpar, Corinn. "The Gaze As Theoretical Touchstone: The Intersection of Film Studies, Feminist Theory, and Political Theory." *Women's Studies Quarterly,* vol.30, no. ½, 2002, pp. 25-44. JSTOR, www.jstor.org/stable/40004635.Accessed 9 Jan. 2015.

Dasgupta, Rohit K. *Digital Queer Cultures in India*. Routledge, 2017.

Dasgupta, Rohit K., KaustavBakshi. "Opening closets and dividing audiences: Rituparno Ghosh, the queer star of Bengali cinema." *South Asian Popular Culture,* 2 April 2018, doi: 10.1080/14746689.2018.1455877. Accessed 15 July 2018.

Datta, Sangeeta, KaustavBakshi, and Rohit K. Dasgupta, editors. *Rituparno Ghosh: Cinema, Gender and Art*. Routledge, 2016.

Davies, Carole Boyce. *Black Women, Writing and Identity: Migrations of the Subject*. Routledge, 1994.

Derrida, Jacques. *Limited INC.* Northwestern UP, 1988.

Dey, Sumit. "Authoring Space, Gender and the Past: A Film Called *Shubho Mahurat*." *Journal Of The Moving Image,* no. 10, 2011,pp. 100-10.

Edelman, Lee. *No Future: Queer Theory and the Death Drive*. Duke UP, 2004.

Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, Penguin, 1967.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison.* Translated by Alan Sheridan, Penguin Books Ltd, 1991.

---. *The History of Sexuality, 1: An Introduction.* Translated by Robert Hurley, Random House, 1978.

Freud, Sigmund. *Three Essays on the Theory of Sexuality*. Translated and edited by James Strachey, Hogarth Press, 1975.

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction.*Oxford UP, 1998.

Ghosh, Rituparno. *First Person.* 2nd ed.,edited byNila Bandyopadhyay, Dey's, 2014.

---. "I DONT WANT TO BECOME A WOMAN." *www.telegraphindia.com.* The Telegraph, 22 Dec.2010. Web. 5 Dec. 2014.

Halberstam, Judith. *Female Masculinity*. Duke UP, 1998.

---. *The Queer Art of Failure*. Duke UP, 2011.

Horkheimer, Max, Theodor W. Adorno. *Dialectic of Enlightenment: Philosophical Fragments.* Edited by Gunzelin Schmid Noerr. Translated by Edmund Jephcott. Stanford UP, 2002.

Hutcheon, Linda. *The Poetics of Postmodernism.* Routledge; Kegan Paul, 1988.

---. *Narcissistic Narrative: The Metafictional Paradox.* Methuen, 1980.

---. ""Circling the Downspout of Empire": Post-Colonialism and Postmodernism." *Ariel,* vol. 20, no. 4, 1989,pp. 149-75.hdl.handle.net/1807/10262.Accessed 25 March 2016.

Jameson, Fredric. *Postmodernism or The Cultural Logic of Late Capitalism.* Duke UP, 1991.

Kaplan E. Ann. *Looking for the Other: Feminism, Film, and the Imperial Gaze.* Routledge, 1997.

Koch, Gertrud. "Exchanging the Gaze: Re-Visioning Feminist Film Theory." *New German Critique,*no. 34, 1985, pp. 139-53. JSTOR. www.jstor.org/stable/488342. Accessed 17 Feb. 2015.

Leitch. Vincent B., editor. *The Norton Anthology of Theory and Criticism.* Usa:Norton & Company, 2001.

Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge.* Manchester UP, 1979.

Macdonald, Alison. "'Real' And 'Imagined' Women: A Feminist Reading of Rituparno Ghosh's Films."Diss. UCL. London: privately published.www.ucl.ac.uk/anthropology/research/working-papers/032009.pdf. Accessed 10 Aug. 2014.

Macdougal, D. *Film, Ethnography and the Senses: The Corporeal Image.* Princeton UP, 2006.

Mandal, Somdatta. "Of 'Women' and 'Relationship' in Contemporary Bengali Cinema: Rituparno Ghosh's Oeuvre." *Asian Cinema,* vol.13, no. 2, 2002, pp. 85-104. Intellect. doi: doi.org/10.1386/ac.13.2.85 1. Accessed 25 Feb. 2015.

---. ""People Said I Created Pornography": Sexuality, The Gaze, and Rituparno Ghosh." *Woman as Spectator and Spectacle: Essays on Women and Media,*edited by K. Durga Bhavani and C. Vijayasree, Cambridge UP India Pvt. Ltd., 2010.

Mitra, Zinia. "Tagore's *Noukadubi* and Rituparno's Inspiration: Interrogating Marriage and Home". *Silhouette,* vol. 9, no.3, 2011, pp. 1-7.learningandcreativity.com/silhouette/tagores-noukadubi-rituparnos-inspiration-interrogating-marriage-home/. Accessed 1 Aug. 2017.

Moi, Toril. "Feminist, Female, Feminine." *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism,*edited by Catherine Belsey and Jane Moore, Macmillan P, 1997,pp. 104-16.

Mukherjee, Srimati. "*Chokher Bali*: a historico-cultural translation of Tagore." *Jump Cut: A Review Of Contemporary Media,* no. 54, Fall 2012, n. pag. Web.www.ejumpcut.org/archive/jc54.2012/MukherjeeChokerBali/index.html. Accessed 21 April 2016.

Mukherjee, Tutun, Niladri R. Chatterjee, editors. *Androgyny and Female Impersonation in India: naribhav*. Niyogi Books, 2016.

Mulvey, Laura. *Visual and Other Pleasures*. Palgrave, 1989.

Muñoz, José Esteban. *Cruising Utopía:The Then and There DiQueer Futurity*. New York UP, 2009.

Nandy, Ashis.*The Intimate Enemy: The Loss and Recovery of Self under Colonialism*. 2nd ed., OUP, 2009.

Patel, Sujata. "Sociological Study of Religion: Colonial Modernity and 19th Century Majoritarianism." *Economic and Political Weekly*, vol. 42, no. 13, Mar. 31 – Apr. 6, 2007, pp. 1089-1094. JSTOR. www.jstor.org/stable/4419405. Accessed 06 Mar 2017.

Pitts, Victoria. "Visibly Queer: Body Technologies and Sexual Politics." *The Sociological Quarterly*, vol. 41, no. 3, Summer, 2000, pp. 443-463. JSTOR.www.jstor.org/stable/4121386.Accessed 17 July 2018.

Raychaudhuri, Tapan. *Europe Reconsidered: Perceptions of the West in Nineteenth Century Bengal*. Oxford UP, 1988.

Rich, Adriene. “Compulsory Heterosexuality and Lesbian Existence.” *Signs,* vol. 5, no.4, 1980, 631-60. Rpt. in *The Lesbian and Gay Studies Reader*,edited by Henry Abelov, Michele AinaBarale, and David M. Halperin, Routledge, 1993,pp. 227-54.

Rich, B. Ruby. “New Queer Cinema.” *Sight and Sound,* vol.2, no.5, 1992, n.pag. Wikipedia. en.wikipedia.org/wiki/New_Queer_Cinema.Accessed 21 Sept. 2014.

Said, Edward W. *Orientalism*. 2nd ed., Penguin, 2001.

---. *Culture and Imperialism*.Chatto&Windus, 1993.

Sarkar, Sumit. *Modern Times.* Permanent Black, 2014.

Sarup, Madan. *An Introductory Guide to Post-Structuralism and Postmodernism.* 2nd ed., U of Georgia P, 1993.

Schroeder, Jonathan E. *Visual Consumption*. Routledge, 2002.

Sedgwick, Eve K. *Epistemology of the Closet.* U of California P, 1990.

---. *Tendencies.* Routledge, 1993.

Seth, Sanjay. “Nationalism, Modernity, and “Woman Quuestion” in India and China.” *The Journal of Asian Studies*, vol. 72, no.2, May 2013,pp. 273-97. JSTOR. www.jstor.org/stable/43553178. Accessed 13 Jan. 2017.

Sinha, Chitra. “Images of Motherhood: The Hindu Code Bill Discourse.” *Economic and Political Weekly*, vol. 42, no.43, Oct. 27 – Nov. 2, 2007,pp. 49-57. JSTOR. www.jstor.org/stable/40276597. Accessed 06 Mar. 2017.

Spivak, GayatriChakravorti. “Can the Subaltern Speak?” *Colonial Discourse and Post-colonial Theory*,edited by Patrick Williams and Laura Chrisman, Harvester Wheatsheaf, 1993,pp. 66-123.

Teimouri, Madhi. “On The Question Of Overlap Between The Post-Colonial And The Postmodern.” *Sarjana*, vol. 27, no.2, 2012,pp. 149-75. papers.ssrn.com/sol3/papers.cfm?abstract_id=2258680. Accessed 25 March 2016.

The Pervert’s Guide to Cinema. Written bySlavojZizek. Directed by Sophie Fiennes. Performance byZizek, Mischief Films, Amoeba Films. 2006.

Tiffin, Chris, and Alan Lawson, editors. *De-Scribing Empire: Post-Colonialism and Textuality*. Routledge, 1994.

Warner, Michael. “Introduction: Fear of a Queer Planet.” *Social Text*, no. 29, 1991, pp. 3-17. JSTOR. www.jstor.org/stable/466295. Accessed 05 May 2018.

Waugh, Patricia. *Literary Theory and Criticism.* Oxford UP, 2006.

Woolf, Virginia. *A Room of One's Own.* Penguin Books Ltd, 2000.

Vanita, Ruth. "Same-sex weddings, Hindu tradition and modern India." *Feminist Review*, no. 91, 2009,pp. 47-60. JSTOR. www.jstor.org/stable/40663979.Accessed 23 Jan. 2017.

Vanita, Ruth, Saleem Kidwai, editors. *Same Sex Love in India: A Literary History*. Penguin Books, 2008.

Zizek, Slavoj. *The Plague of Fantasies*. Verso, 1997.